

VOL V.

SEPTEMBER 1918

NO. 1

# Music Supervisors' Journal

*Published four times a year and sent free to all  
interested in school music, by the*

## National Conference of Music Supervisors

*"A singing army is a fighting army."*

*—Major General Bell.*

*"Our army consists not only of the men in  
France but also of the great body of men and  
women here at home,"*

*—President Wilson.*

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PETER W. DYKEMA, Editor

*U. of Wis. Madison, Wis.*

## MUSIC AND THE WAR

The editor of the Journal, like a number of you, good readers, had written learnedly on Music and the War before he had enjoyed much vital contact with the problems. Now after some months of camp work he is less sure of certain principles which were pretty well settled before he went to the camps. But he is not at this time to write on the general problem: he calls attention to the stimulating articles written from France by two of our Conference members. (By the way, find time if you can to write to Beattie and McKenzie—they're hungry for letters.) But he does want to say just a word regarding camp songs. He believes in them for the men in the service and believes they have some place in the public schools. He recommends that all children from the sixth grade up be given some of them. But he certainly does not believe that the singing of camp songs should swamp the rest of the music. The ringing note from all our great educators, beginning with President Wilson, is, keep the regular outline of study intact: use only enough war motive to vitalize all study. Here are some of the favorites from which you can select enough to keep the boys and girls in touch with the spirit of the soldiers—their high courage, their earnestness, their good spirits, their fun: Pack up your Troubles, Keep the Home Fires Burning, There's a Long, Long Trail, Over There, When You Come Back, Joan of Arc, They Were All Out of Step but Jim, K-K-K-Katy, The Last Long Mile, It's a Long Way to Berlin, Tim Rooney's at the Fightin', Liberty Bell, We'll Keep Old Glory Flying. Take only those about which you can be at least mildly enthusiastic. And don't forget that some of the standard songs such as we have collected in our Conference pamphlet, "Fifty-Five Community Songs"—Old Black Joe, Old Kentucky Home, Annie Laurie, etc., are prime favorites with the men. Nor should America and Star-Spangled Banner be forgotten: it has been left for the soldiers to show most of us what wonderful singing can be obtained with these songs. And, finally, be sure to teach every boy and girl at least from the fourth grade up the glorious French national anthem, The Marseillaise—one stanza complete in English and the chorus in French. Don't hesitate to teach only choruses of the camp songs. Usually that is all the men in the camps sing—probably because that is usually about the only part that is worth while.

## THE EVANSVILLE PROCEEDINGS

The record of the 1918 National Conference of Music Supervisors is contained in the largest volume we have issued—running close to 250 pages. It is a stimulating and helpful volume—reflecting the earnest efforts of our leaders to bring themselves and their subject into the task of winning the war. You will find up-to-date discussions of the problems that are confronting you today both in the school room and in the community at large.

Now regarding getting a copy. If you are an active member of the Conference (write the Treasurer about joining) you are entitled to a copy free of charge. If you are not a member send \$1.50 to James McIlroy, Treasurer, Mt. Oliver Station, Pittsburgh, Pa.

Note this special remark. There have been so many changes in addresses during the past year that there is great danger of copies going astray. Therefore if you do not receive your copy by October 15, write to James McIlroy at the above address and he will endeavor to trace it for you.

## EDUCATIONAL COUNCIL

The ten members chosen for our new Educational Council are Miss Inskeep and Messrs. Dann, Dykema, Earhart, Farnsworth, Gehrkens, Giddings, McConathy, Miessner and Miller.

### NEW SERVICE FOR SUPERVISORS

The inspiring addresses by Mabelle Glenn and George Oscar Bowen at the Evansville Conference, printed in our splendid 1918 volume, will be constant reference material for supervisors who wish to make their music function in the community beyond the schools. The Four Minute Men are just inaugurating a movement for singing in the theatres of the country. Here is something in which the supervisors can help. If your local chairman of the Four Minute Men has got nothing started in your community along this line, get in touch with him or write direct to the National Committee at 10 Jackson Place, Washington, D. C. Likewise find out if the state and county Councils of Defense in your locality have done anything in forming Liberty choruses. If you fail to get satisfaction, write to the National Council of Defense, State Councils Section, 1741 Connecticut Ave., Washington, D. C. The leaders in all patriotic movements prize music and want it used. We must meet them half way. When you get together with them, see that they meet you half way.

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### A NEW EDITION OF OUR COMMUNITY SONG BOOK

Our Fifty-five Community Song Pamphlet has been a great success. Over a million copies used in a year and a half! And now the war, with its unprecedented demands upon music, comes along and says we must have a special patriotic edition for use by Liberty Choruses and other sing-to-victory organizations. So our committee consisting of Messrs. Dann, Earhart, McConathy, and the Editor of the Journal, have been working this summer on the difficult task of deciding what of the original fifty-five could be spared in order to make place for other needed material. We believe we have greatly improved the collection as a war-time book. We shall have occasion later to discuss the ideas which guided us. Suffice it to say now that we have omitted two types of material—that which has not proved of peculiar value in the experience of the past 18 months and all German material. We must avoid all music or all influences of any kind that will tend to make us forget that Germany as a nation is our implacable foe. We must steel our hearts to win. The new book will be ready about October 1st. Our publisher is again C. C. Birchard & Co., Boston, Mass. In the meantime you will find plenty of usable material in the present edition.

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### THE STAR-SPANGLED BANNER

If for no other reason, the new 55 Community Songs will challenge your attention because it contains what the Committee believes is the final version of our national anthem. In collaboration with several other musicians, we have been working on this problem for over a year. Our November Journal will contain a full discussion of the whole question of the proper version.

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### BACK NUMBERS OF THE JOURNAL

We are glad to supply such back numbers of the Journal as we have in stock. If you want any of the following: Nov. 1914; Nov. 1915; Jan. 1915; Sept. 1916; Nov. 1916; Mar. 1917; Nov. 1917; Jan. 1918; Mar. 1918; send the Editor a self-addressed envelope bearing as many penny stamps as you desire copies.

# AT THE FRONT

## TWO LETTERS FROM FRANCE

(EDITOR'S NOTE:—Although John W. Beattie, of Grand Rapids, Mich., and Duncan McKenzie, of Montreal, Canada, whom we have not seen since the 1917 Conference in Grand Rapids, did not have publication of their letters in mind when they wrote the Editor these personal observations, he thought them so illuminating that he is sharing them with the readers of the Journal. If any of you have material bearing on music and the war the editor would appreciate the opportunity of examining it with a view to publication.—P. W. D.)

U. S. A. P. O. 722.  
July 15th, 1918.

Dear Peter:—

I have had it on my mind to write you for a long time but have let it slide because I wanted to wait till I had time for a real, respectable letter. My usual kind have to be very short and most of my correspondence is done through postal cards. I have been laid up for two weeks now with a badly sprained ankle and several other minor bumps and scratches as a result of an accident. I was traveling to a neighboring Camp in company with three officers. The trip was being made in a Ford which had no top or sides and when a cow jumped out from behind a hedge and disputed the right of way with us there was nothing to hang on to so I got a bad spill. The Ford and cow were uninjured. I have had more time for letters than usual so will start one on to you. Perhaps I shall finish it all at one sitting and perhaps not. At any rate here goes.

I might say first that I do not blame you for harboring a suspicion that a perfectly good song leader was wasting his efforts in the sort of work that I wrote the Conference about. That is, to you people so many thousands of miles away, it might have seemed that whatever ability I possess could have been put to better use. You cannot realize, however, what the Y. M. C. A. workers are up against in some areas. There are so many things to be done that we do not feel like balking just because we happen to be preachers, lawyers, big business men or mere musicians. If you think that it may have gone against my grain to do all the physical labor that I spoke of you can imagine that it must require some sort of mental revolution for a pious clergyman to sell chewing tobacco and what not on the Sabbath. Hundreds of them are doing it without a murmur. There are simply things which must be done and we try to be "good soldiers."

I must confess though that I was glad to get away from my first station as I was not permitted to do many things in an entertainment line which seemed advisable to me. Not being as pious as our head man I was continually in hot water because what seemed like a good idea to me would be promptly squelched. So I pulled up stakes about the first of May and went in for a transfer. I had a delightful time in Paris, saw many of the famous places (most of them from the outside only) strolled for hours up and down the drives and boulevards, went to the opera as many times as there were performances and in general had a great time.

I happened onto the head man of this district at lunch one day and as he was looking for an entertainment man who would go ahead and do things without any advice I hit it off with him at once. This Camp is located in almost the center of the country, among very beautiful hills 3,000 feet above sea level. The climate is wonderful and the surroundings inspiring. We have the most beautiful sunsets I have ever seen. It does not get very hot either which adds to the pleasure of being here.

I have no other job than that of arranging entertainment for the men. It has become so easy that I am almost ashamed of myself at times and yet the boss says that he is satisfied to have me loaf all day if I want to so long as I can



deliver the goods in the evening. I have been able to do some first rate work here in the "gang singing" line. The men who were here when I first arrived were from the west and loved to sing. I have worked as long as forty minutes without anybody getting tired and believe me when these men do not like the entertainment provided they are not backward in expressing themselves. We have a very fair pamphlet containing the words of songs which the men are thought to know. Then whenever I could get hold of any new material I taught that. I soon picked up a dandy quartet and a "rag picker" who was a genius so we were all set for business. There was hardly a night that we did not do some singing. Another favorite stunt of mine is to get somebody at the piano for the movies and have the men sing as they watch the pictures. They will enjoy that kind of show for a solid hour and half.

About the time that I got on real good terms with this lot of men they left. The new outfit had a great many entertainers but being from the south they were not the singers that the other men were. I believe it only goes to show that people learn to love singing in school and we all know that the south has been behind the rest of the country in school music. I succeeded pretty well with them at that and we have had some wonderful shows.

You would laugh to see some of the stuff that I get up for the men. But I take this entertainment business very seriously. It seems to me the most important thing that the Y. is doing or can do. When the men have worked as hard all day as they are obliged to they need relaxation, not uplift. The Lord knows these boys from America are the cleanest soldiers in the world and do not need some one around every minute trying to improve their morals. Wine and women are of course a temptation to some men but if the Y. can furnish adequate opposition to these things the men will go to the Y. They will not go to be preached at or lectured to. So that is why I have tried so hard to furnish plenty of clean fun. The best of them is a fake hypnotic act. We had a fellow who was so good at this job that nine-tenths of the audiences believed he was pulling the real thing. He had a number of clever confederates. Then we have faked mind reading and ventriloquist acts too. I have not the slightest compunction about using anything which will give the men a good laugh. Of course the old time minstrel show is the most popular form of amusement in an Army Camp because it is the easiest to put on. It gives the men a chance to take a back handed swipe at their officers too and they all enjoy that. Many of the shows have to be put on without any rehearsal at all so you can see that a minstrel is a good, handy type of show. We gave one on Fourth of July evening after the speeches and it was witnessed by several thousand men and officers. It was given out doors and made such a hit that we had to repeat it twice in Camp and then were sent by the General to a Camp 70 miles from here to give two performances. The men had the time of their lives on this trip which was made in two large trucks and which I am told was the longest trip yet made in France by Army entertainers. Every once in a while we would stop at some village along the way and sing a few American songs for the natives. This made a great hit and especially so because there is an ever growing spirit of friendship between the French and Americans.

When I get back and have a lot of time I should like to tell you how I have changed on the popular song question. When I started across my acquaintance with music of a type that soldiers like was very limited. "Keep the home fires burning," "Pack up your troubles" and one or two others of that nature were my only stock in trade. I soon found that it was going to be necessary to enlarge my repertoire and proceeded to do so. My only trouble now is to get enough new songs. I think I understand in some manner why the so-called popular song is so much liked by Americans. Putting aside all talk about lack of appreciation of the better music I think there must be another reason for the popular hit. I have talked with men in the Army who are real musicians and who in civil life are members of such choral bodies as Stokowskis chorus in Philadelphia. They

all tell me the same story, that in the Army they do not want the music that stirs the emotions or stimulates the imagination but rather a rollicking sort of rhythmic ditty which makes them forget themselves. To be sure, certain songs of a sentimental nature such as "Perfect Day," "Mother Machree," "Sunshine of your smile" will always please the men. Some of these they will sing very well in concert though ordinarily the march song goes better. The most successful song I have used however is "Back Home Again In Indiana." It seems to appeal to the men much in the same way as the Foster songs and while you highbrows may condemn it as a silly sentimental thing you would revise your opinion of it if you could see the transformation that comes over the men's faces as they sing it. I have gotten so I like it as well as the soldiers. But to get back where I started, the soldier wants relaxation and he can get it from the cheap ten cent store song about as well as from anything else. Perhaps the same need exists in the lives of people anywhere who are obliged to work hard all day. Or the old stock reason of lack of appreciative ability may be the right one after all. But at any rate I shall never make fun of trivial songs again. I have seen too much of what they can do.

I find that "kiddies" are the same the world over. I go to a village near here quite frequently and always have a crowd of youngsters about me in no time, boys and girls. At first they came to ask for pennies and tobacco (the boys begin to smoke soon after they are out of the cradle) but as I began to get acquainted with them they wanted to show me French games and sing songs. The French marching song "Quand Madelon" is the boys' favorite and it pleases them greatly to have me sing it with them in my poor French. I have taught them several of our songs but the one they like best is "Good night ladies". The r's in "Merrily we roll along" seem to tickle them. I have had the pleasure of visiting the primary school several times but not the higher schools as there are none very near here. A group of 12-year-old pupils, boys and girls, sang for me a half hour one day. Their voices were of a lovely quality, though a trifle strained, and a few of the boys carried an excellent alto. It was all done by rote and the music was characteristic French songs. When I told the old professor how well I thought they had done he replied: "Yes, for you they sing like angels but not always for me the same." How like American youngsters.

Well, old fellow, some more of you songsters better get over here to counteract my evil influence. I am giving the men what they want or trying to. I do not think I will suffer any permanent injury in the process and I must say that I am convinced that I am doing some little good. It is going to be hard for me to get down to my old job again but I hope I may have broadened a little in some ways if not in a musical sense.

Cordially yours,

JOHN W. BEATTIE.

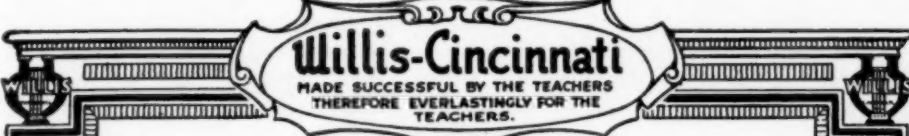
Permanent France address: Y. M. C. A. 12 Rue d' Aguesseau, Paris.

#### Y. M. C. A. LA COURTINE.

#### PROGRAM FOR WEEK OF JULY 15.

- Monday Evening. 7:00 and 8:30. Anthoni and Bob. French Eccentric Musicians.
- Tuesday Evening. Selections by 319th Band. 7:00 and 8:30. Russell Wilson, Buck and Wing Dancer. Smith and Howe, Piano and Drums. Sgt. Scarmolin, Concert Pianist. Three Reels of Pictures.
- Wednesday Evening. Selections by F. A. R. R. Band. 7:00 and 8:30. Five Reel Feature. "The Truth Wagon".
- Thursday Evening. Selections by 321st Band. 7:00 and 8:30. Big Time Vau-deville Show.
- Friday Evening. Selections by 320th Band. 7:00 and 8:30. Movies.
- Saturday Evening. Selections by 319th Band. 7:00 and 8:30. Concert by "Four Aces". Princeton Univ. Quartette.

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to give. The Monday and Saturday attractions are sent out by our Paris headquarters. We usually get one program from them every other week. They seem to be getting more generous. Take a look at Tuesday evening's program and then cuss me for being a bum program maker. Let me say in self-defense that we are forced to take a talent wherever and whenever we can get it. This boy, Scarmolin is a very fine pianist and something of a composer. He has quite a number of things, mostly for piano, published by Boosey. He is one of the best accompanists I have met anywhere. Have you ever used his song "We'll Keep Old Glory Flying"? It is a good Camp song or could be used to advantage in patriotic campaigns of any kind. Published by Boosey.

(BEATTIE)

France, 13, 7, '18.

Dear Dykema:

I have just heard the first music since I came out to France,—now four months. It was a fairly good Canadian Infantry band, playing selections from the popular London musical plays, opera excerpts, some intermezzos, etc., but what the crowd enjoyed most was an arrangement of some of the old favorite plantation melodies—Old Folks at Home, Old Black Joe, Carry Me Back, etc. Each one in the audience seemed inclined to sing. This selection was the first one to wake the audience up and keep it quiet and make it listen. It was the first selection to get the encore—which happened to be a one step or some kind of rag, which tickled the audience, on account of what the slide trombone had to do.

A New York organist, Williams by name, said to me it was as if he were at the grandest symphony concert. I was sitting in an estaminet (lunch room) and I had to come out when I heard the band. It soon brought a crowd. Even a bunch of officers soon congregated. The crowd were good listeners. There was an atmosphere of appreciation, pleasure and refreshment, and a touch of memories and home which I'm sure was in every one's mind. The one-step got some of the boys dancing for a little, only to stop and listen. Band music calls forth rhythmical actions and movements in us. Rhythm is primitive even in man, until he is self-conscious. These are just my observations while they are fresh. As for my own I was too busy analyzing the crowd. I'm analyzing and criticizing inwardly all the time. Musically I'm dead.

Another night I will write on the gramophone "in action" and "on rest." At present we are on rest, and have been three weeks down the line. We are expecting to go up the line any day now. We are living in barns, sleeping on straw. Now we are on the ground, the sanitary squad having taken the straw away and all that it contains. Though the ground is cold, it is preferable to the straw we had.

Our rest has consisted of open warfare maneuvers daily, moving the whole battery guns, stores, ammunition and all our motor lorries to two positions a day. The other time is spent on shining brass and then as you please.

The main source of enjoyment is the estaminet where you can get French beer, light wines and eggs and chips. I am a mere automaton. I can't concentrate to read. All I read is the daily papers, some weekly papers, and two monthly musical magazines. I enjoy writing letters to receiving them. Lots of the boys play cards. I don't, as I don't care for them. We have lots of gambling games, which I have never participated in, I wonder why? Probably because I'm Scotch.

The position we left last was considered a hot one and Fritzie shelled it regularly and well, but all around us, and only swept over our positions for ten days on end, getting fortunately few casualties and no gain.

There is one class of music that is tabooed by the soldiers as a whole, and yet is found necessary for contrast. It is called "sob" music, that is beautiful legato and artistic tone, in playing or singing. Still it grows on them as the record becomes known.



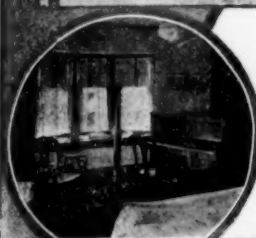
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I certainly have enough sense to take all the cover I can get when I hear Fritzie coming. I suppose I have had close calls, but "a miss is as good as a hit" for me, transposing the proverb. We got gas too. I don't like that. That does make you windy. And I don't like directing ammunition lorries with 5,000 pounds of H. E. on each to the guns, when he's shelling around the position. So far I am not as windy as I would expect a musician to be, but it's an unpleasant thing to be in a gun pit when shells are dropping and you've got *one* windy man around you.

My letter writing is not in any way thought out. I ramble on and I do it for I know I'll get a letter in return. One has to work for his mail in France. Then it's a pleasant way of putting in the time. At present I am writing in a French village school beside our barn at 9:00 p. m. on a beautiful evening, with birds chirping in the trees outside.

#### *The Gramophone at the Front.*

We took two with us. Our V. C. chose the records. He is an egoist in everything and his choice of records showed his type of mind. However that's by the way.

One of my most vivid impressions was on going into a gun pit one day when we were not firing. One fellow was working the gramophone. The rest of the crew were lying and sitting around the pit. The sun was shining down on the Camouflage over the pit. No one was talking; some were half sleeping and some trying to read. All were listening without talking. I broke the silence to go in and count ammunition—my job, but I sat down too. The whole impression was sacred and beautiful. Any minute the word might come over the wall "Action." This same gun crew had the gramophone going at spells during the night when they were not in action.

Another impression, and a vivid one too, was in an old tunnel, one of Fritzie's, 30 feet below the ground. We had been chased in during the evening sooner than we expected by an attack of gas shells. The beds were arranged berth-wise in two tiers all along the tunnel, lit up by candles, and looking more like a cloister in a monastery than anything else. The orderly office of the telephone exchange was in a little room off one end of the tunnel. Some fellows were in bed. I happened to be. The gramophone was in the office. The telephonists had connected up as many stations as possible and a receiver was hung over the sounding board of the instrument. The telephonists at both sections of our crew were connected up, also the telephonist at the chief O. P., and also our telephonists' dug out, where the off-duty men were. We could hear the dull noise of the gas shells and something of the rumbling of upturned earth when a shell dropped on or near our trench. The whole impression was pathetic. The fellows would sometimes sing or snap their fingers in response to a rhythm. The gramophone goes the round of the different gun crews and no team likes to miss its turn. They speak of their day for having it two or three days beforehand.

Unfortunately our choice of records is not elevating. But I've noticed these points—a song of the ballad type with a good voice and well sung is appreciated, and is found necessary to vary rags and jass band music. Just now two old favorites are in demand: My Old Shako and The Deathless Army. Regimental band music too is popular. We have some Regimental Marches of English Regiments played by the Coldstream Guards. Kreisler's Caprice Viennese and Berceuse de Jocelyn (cello solo and also as a song) are popular too. American patriotic songs (of just now vogue) with harmonized refrains are very popular. In fact harmony in voices always gets home. A piece in minor key was very popular for a time, and is whistled quite a lot. What struck me about the whistling was that it was whistled with the proper flavour and mental effect of the minor key, almost giving one the feeling that they feel the harmony and had an accompaniment. The whistling seemed to be enjoyed by the whistler and was certainly pleasurable to listen to.



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## The Following is a COMPLETE List of Contents:

All Together America America the Beautiful Angry Words Annie Laurie Anvil Chorus Auld Lang Syne	God Be With You Till We Meet Again God Bless Our Native Land Gone Are The Days Good Morning to You Good Night, Ladies Graduation Song	Lilly Dale Little Boy Blue Little Drops of Water Loch Lomond Long, Long Ago Lord, Dismiss Us With Thy Blessing Loreley, The Love's Old Sweet Song Loving Kindness	Rocked in the Cradle of the Deep Safely Through Another Week Sailing Scenes That Are Brightest Scotland's Burning (Round) Singing in the Rain Snow Bird, The Softly Now the Light of Day Soldier's Farewell Song of a Thousand Years Song of Peace Sound the Loud Timbral Speed Away Spring, The (Round) Stars and Stripes Stars of the Summer Night Star Spangled Banner Sweet and Low Sword of Bunker Hill
Barefoot Boy, The Battle Cry of Freedom Battle Hymn of the Re- public Bess, The Bell Doth Toll, The Bliss Be the Tie Blue Bells of Scotland Blue-Eyed Mary Bull Dog, The	Ha! Columbia Hail to the Chief Hallelujah Chorus Hand Exercise Song Happy Greeting to All Hark, the Herald Angels Sing Harrow Marches Onward Heart Bowed Down Ho, Ho, Vacation Days are Here Holy, Holy, Holy Home, Sweet Home Hop, Hop, Hop How Can I Leave Thee	Marching Through Georgia March of the Men of Harlech Marseillaise Hymn Mary Had A Little Lamb Massa's in the Cold Ground Merrily, Merrily (Round) Michigan, My Michigan Miller of the Dee Minstrel Boy, The Motion Song—Our Flag Musical Alphabet My Bonnie My Maryland My Old Kentucky Home My Own Native Land	Tara's Harp There's Music in the Air Those Evening Bells To and Fro To the Friends We Love Tramp, Tramp, Tramp Try, Try Again Twinkle Little Star Uncle Ned Vacant Chair, The
Can A Little Child Like Me Catch the Sunshine Choir, Boys, Choir Christmas Carol— <i>Scars</i> Christmas Carol— <i>Adam</i> Christmas Song— <i>Hunter</i> Christmas Time is Come Again College Days Columbia, The Gem of the Ocean Come, Thou Almighty King Come With Thy Lute Comin' Thru the Rye Commencement Hymn Cousin Jedediah Cuckoo, The	Jesus, Lover of My Soul Jesus Loves Me Jingle Bells John Brown's Body Jolly Old St. Nicholas Juanita Just Before the Battle, Mother	Now, Thank We All, Our God Now the Day is Over O, Come, Come Away Oh, Broad Land Oh, Wert Thou in the Cauld Bliss Old Black Joe Old Folks At Home Old Oaken Bucket, The Old Santa Claus Onward, Christian Soldiers	Wake, And Tune Your Youthful Voices Watch on the Rhine Wearing of the Green We're All Noddin' We're Tenting Tonight When the Swallows Home- ward Fly When You and I Were Young, Maggie While Shepherds Watched Their Flocks Whip-poor-will Song Work, for the Night is Coming Woodman Spare That Tree Yankee Doodle Years of Peace
Darling Nelly Gray Dearest Spot, The Dip, Boys, Dip the Oar Dixie Land Donkey, The (Round) Evening Bell, The Fair Harvard Farmer, The Flag of the Free Flow Gently Sweet Afton Follow Me, Fall of Glee Glad Christmas Bells Go to Sleep, Lena Darling	Kathleen Mavourneen Keller's American Hymn Kind Words Can Never Die Largo Last Night the Nightingale Woke Me Last Rose of Summer Lead, Kindly Light Lead Us, Heavenly Father, Lead Us	Peace on Earth Praise for Peace Quilting Party, The Rainy Day, The Raise Your Hands Revolutionary Tea Robin Adair Robin Red Breast Robinson Crusoe	

**HALL & MCCREARY (438-432 South Wabash Ave.) CHICAGO, ILL.**

The amount of musical education and knowledge the Canadian has is very small. It is restricted to rags and jass music and one or two popular songs. They can't talk about music even in an elementary way, though they are tremendously keen on it. Most of our boys have seen all the possible London musical productions—some of which are quite good—Choo Choo Choo for instance. They want to sing, are willing to sing, but don't know at all how to use their voice. I wish I had time and opportunity to put some of the voices I hear into shape. I have had no opportunity here, though I started quite a few in England.

One thing I forgot to mention in connection with the telephonists. Word would be sent over the wires—last record—and on its conclusion all the buzzers at these stations would buzz then. Code signal for end of message. This is one of the little humorous touches of which this life is full.

I asked a fellow, about twenty-seven years of age, a Canadian, fond of poetry, well educated and who has led a fairly fast life, but who is quite a sensible and manly man what his impressions of Kreisler's Caprice Viennese was, on the spur of the moment, without having warned him I would ask him. Here is what he said, "It recalled to him a man struggling in life to get on; he reached his goal and climax and gradually felt himself losing grip of it."

If any of these observation and experiences are interesting to you, let me know, as everything out here is just common every day life, except the danger, which becomes common too.

I have been disappointed I have not been able to make deeper observations. Mostly everything musically I mean, I met in school life, the only peculiarity being that it just seems like First Year after Kindergarten to Third and Fourth Year.

I am hoping to apply for Y. M. C. A. work this winter, if things quiet down. Meanwhile I wouldn't be allowed to do this work. Kindest regards.

Yours sincerely, (Bombadier) Duncan McKenzie.

234, 476 10th Can. Siege Bk.

### MUSIC AND MANLINESS

By FRED G. SMITH, Fort Smith, Ark.

(EDITOR'S NOTE: The following letter will explain Mr. Smith's contribution.

*I enclose a note on Music and Manliness. I wrote it for the High School here. The boys' attitude towards music is inclined to be contemptuous so I hung the bulletin in the hall of the High School along with several prints of men musicians. The Principal was sympathetic and had the bulletin placed in a prominent position. Possibly you might like to print it in the M. S. J. as a help to other teachers.*

Are you one of those people who consider Music effeminate?

If so, do you know that:—

1. All the great composers were men.
2. The great Symphony Orchestras of the world are composed of men players and are conducted by men. The personnel of a modern Symphony Orchestra consists of 80 or 90 men.
3. Many churches in the larger cities have their music supplied by choirs of men and boys under a male organist and director.
4. The men who are playing and singing on the Concert stage and in Grand Opera have to be and are men of splendid physique and considerable intellectual attainment. They are the physical equals of the best football and baseball players.
5. "The Musical Quarterly" (New York) Oct. 1915, contains an article entitled "The American College Man in Music."

Definite information was obtained about 300 College men in music, but the list is admittedly incomplete.

6. Music is accepted as an entrance subject in many American Colleges.

**NOTE** These books are in use by more than 2000 public schools, high schools, colleges, normal schools, universities, convents, amateur orchestras. Are you one of them? If not, why not start at once and become one of the users of these famous orchestra books from which the scholars can learn more in six months than from other books in two years. The first violin parts are arranged in the first position throughout.

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- 14—Blue Bells of Scotland.....Scotch Song
- 15—Lola Waltz.....Emil Ascher
- 16—New York Life March.....Emil Ascher
- 17—Lilac Waltz.....Emil Ascher
- 18—Air from "Rigoletto".....G. Verdi
- 19—The Dream Waltz.....Emil Ascher
- 20—True Love Mazurka (Three Step).....Emil Ascher
- 21—Our Boys and Girls of California March.....Emil Ascher
- 22—Moonlight Schottische.....Emil Ascher
- 23—Cupid's Heart Gavotte.....Emil Ascher
- 24—Norma March.....V. Bellini
- 25—Minuet from "Don Juan".....W. A. Mozart
- 26—Boys' Brigade March.....Percy Wenrich
- 27—Standard Airs of America (Medley Overture).....Emil Ascher
- Introducing: Our Flag is There, Old Folks at Home (Swanee River), Tramp! Tramp! Tramp! Old Black Joe, Glory! Glory! Hal-lalujah! My Old Kentucky Home, He's a Jolly Good Fellow.
- 28—American National Melodies (Medley Overture).....Emil Ascher
- Introducing: Yankee Doodle, America (My Country, 'Tis of Thee), Marching Thro' Georgia, Maryland, My Maryland, The Red, White and Blue (Columbia, the Gem of the Ocean), Hail Columbia (The President's March), Dixie, The Star Spangled Banner.
- 29—Apollo Overture.....Emil Ascher

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- 30—Cadets' Drill March.....Louis A. Drumheller
- 31—Young Marshall March.....H. Engelmann
- 32—Misere, from "Il Trovatore".....G. Verdi
- 33—Flower Song.....Gustave Lange
- 34—Alice, Where Art Thou? Romance.....Emil Ascher
- 35—The Lonesome Folk Song.....Fr. Silcher

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## MUSIC IN EDUCATION

By MRS. FRANCES ELLIOTT CLARK,

Vice-President of Pennsylvania Federation of Music Clubs,

Read at General Federation of Women's Clubs,

Hot Springs, Arkansas, May 8, 1918.

It is a great pleasure to greet this great body of women and to speak of the serious side of the study and use of Music.

We so often think of it as a pleasant concomitant of social life, a solace for our sadder hours, or as contributing to the gayer ones, that to some it may appear as wholly incongruous to conceive of it as Education as well as a force in Education.

Smarting under the flings and taunts of foreign artists that America was an unusual nation, that we had no culture, it was women everywhere, who first began to organize concert courses in the Churches and clubs, and by prodigious effort supported and made it possible for great orchestras to tour the country, opera companies to give courses in a dozen cities, and literally hundreds of great artists to go into every city with high class concerts all leaving much leavening of real music to feed a starving populace.

The Supervisors of Public School Music, beginning at the bottom of the ladder, have with superhuman patience and a martyr's courage tried to instill into the children's minds and hearts a knowledge of and a love for good music.

We are hearing much of the splendid service of song among our soldiers in cantonment and camp, our song leaders are wonderful and the service rendered by music in keeping up that something we call morale, is truly superb. We had no such work in the Spanish-American War. We are told of the inspiration of the "Hot-Time in the Old Town Tonight" on San Juan Hill, but other than that History is silent. There was no organized leadership and the singing only desultory. Why this great change? Firstly because in these later years the growing youth have been singing the patriotic songs in schools everywhere, and hearing more good music than they ever before dreamed was in the world; and secondly because all this awakened musical interest has given rise to Community Singing.

Six years ago the Supervisors at their meeting in Rochester decided that working through the schools alone was too slow a process to make America musical. They resolved that each Supervisor should attempt to organize the adults in their communities into Singing Societies and Festival Choruses, and there coined the termed "Community Singing." After two or three years the idea caught and everybody began talking and organizing such choruses. Community spirit reached the multitudes and thousands have since experienced the joy of "each for all and all for each" in uplifting song.

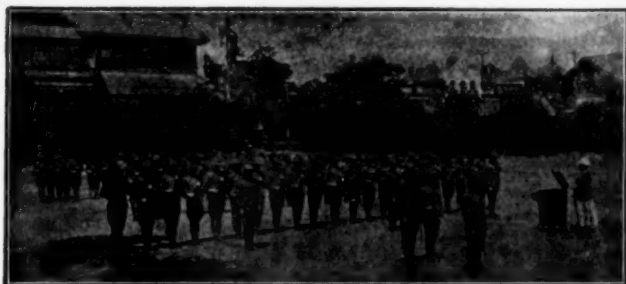
When the War's dark cloud enveloped us, our Generals said we must have a singing Army, and so in every cantonment and camp, every organizing center and embarkation point, there is song and singing, pouring out the heart's longings for home and friends and the stirring Patriotic hymns of our own and allied nations. Never since the fall of the walls of Jericho has Music played so important a part in the military affairs of Nations, and never since Apollo called the Muses about him and gave them dominion over all the arts, has Music again been so recognized as a vital force in education and in life.

In this great gathering of women who have come from every part of our country to give and to get inspiration and courage for these dark days which have come upon us, it is altogether fitting that we turn this afternoon to *Music*. God's greatest gift to all His creatures.

Never in our history have we needed it more, and never has it so joyfully responded and given to us all, comfort and consolation.

Poets have rhapsodized on the divine origin, the heavenly beauty, the infinite joy of music, but now it has proven every claim ever made. Music stands





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## America's Slogan: Freedom, For All, Forever!

Now is the time for all American children to hear and learn to sing the stirring patriotic songs of our country,—the music which is inspiring the boys of Uncle Sam's Army and Navy, who are helping to win the war.

Now, if never before, our boys and girls should know the good old folk melodies of America, and the wholesome, hearty country dances of our pioneer forefathers:

**The First Week in September is to be *The National Week of Recreation.***

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today, acknowledged to be the comfort and solace of heavy hearts, the magic restorer of weary feet, the inspiration of tramping troops, and the last farewell on sinking ships.

The women of America, because of greater numbers, more money and greater co-ordination of effort, are today more efficient, better organized, supporting better the great Army over there, than has ever before been the case. This greatness has come upon American womanhood, not because of superior beauty, charm, apparel, jewels or wealth, but because of greater *service*. "He who would be greatest of all must be servant of all." Music is greatest of all Arts because it is the greatest in *service*. It comes to us as divine when we take it down from its pedestal of remote, distant worship, and take it into our hearts and use it as a part and parcel of our daily life, a part of God with us serving the divine purpose of its ministry.

The angels of Bethlehem sang, not just to sing, but to tell a suffering world of good tidings. The harp of David was used to soothe the troubled mind of his King, the trumpets at Jericho were not for ornament, nor the pipes at Lucknow for extra flourishes. The Marseillaise was not written for personal aggrandizement, but to *serve*. The Battle Hymn of the Republic was a prophetic vision throbbing to the rhythmic beat of a simple tune of lowliest people, but it has served to represent this great Nation in the highest courts of Europe.

The Greeks placed Music correctly when making it the generic term covering all education presided over by the nine Muses, and it only comes fully into its powers when used as *Education* and in *Education*.

The greatest function of the state is education and in education there is no element more vital (reading excepted) than *Music* when we permit it to *serve* in its ancient way, functioning through History, Geography, Physical Culture, Literature, and awakening the keen powers of attention, interest, concentration, selection, contrasting, judgment, and imagination.

We have so long thought of music as a toy of the rich, or the fetish of the genius, or the evil attendant at midnight revels, and as the dream of heavenly bliss, that we are slow to realize that it is just the most universal love in the heart of every child everywhere, the willing Handmaid of religion, and if used wisely, the servant of *Education*, reaching every human soul, and therein lies its true greatness, and appealing worth.

If Music be the universal language it must speak truth and be clear to all who listen. It has a message for every heart in all Christendom, and for every mind if only the mind is trained to interpret the language.

The musical development of the individual is an epitome of the history of the race. As our primitive ancestors first expressed themselves in rhythmic activity with jangles, drums, horns and bells, then in melody with pipe and strings, and finally in harmony with combinations and lastly in story-telling, and musical description and tone coloring for every mood of nature and every emotion of the human heart—so every child must be carried step by step through this same evolution.

He takes himself through the drum and jangler stage with his infantile rattles, and the pipes soon follow with his whistles and horns, and later all the rest in turn.

He should then first hear the melodies of the old Masters, strong in rhythm and played on the near descendant of a primitive instrument. Soon the whole world of tone is at his command; the child, "Heir of all the Ages", if his ears are unstopped, may perceive that "There's Music in the sigh of a reed"; there's Music in the gushing of a rill; there's music in all things if men have ears." O, the pity of it that there should be a soul so dulled that "A primrose by the river's brim, a yellow primrose was to him—and it was nothing more."

It is not worth while to dazzle with generalities; let us see just how Music can *serve* Education. A knowledge of reading, of the great Literature is considered of first importance in education, is it not? Can Music serve here? Let us

Dr. A. E. Winship of the Journal of Education, published at Boston, referring to the *Progressive Music Series* says as follows:

"Really, I never felt quite so helpless as in attempting to do justice to this series."

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see. Scarcely a great poem or great book but may be illustrated and illumined by the Music that is either an integral part of it, or that is related to it by circumstance, environment, nationality, reference or History.

Milton needs the setting of the great Handel and Lawes. Shakespeare is impossible without an intimate knowledge of the music of the Elizabethan period. Utterly flat is the play on words in which Sir Toby and Sir Andrew and the Clown indulge in the side splitting catch "Hold Thy Peace" if one knows not the fashion of a catch or round. Without knowledge about "haut-boys", "Dumps", "Sennets", "sackbut", "Theorbo", "broken music", "consorts", etc., one misses the fine points of many a line, for Shakespeare knew the music of his day and his plays are bubbling over with reference to it.

If one has never seen a May Pole or an English Folk Game nor heard "Sellenger's Round", or "Green-Sleeve's", or "Willow-Willow", how can one possibly understand his Shakespeare? Portia must needs have music to guide her Bassanio in his choice of caskets. Only to sweet music could Lorenzo woo his Jessica.

"Midsummer Night's Dream" is rather far-fetched and unconvincing until we hear Mendelssohn's music, and then we can see the fairies dancing and hear them soothe to slumber Titania, their Queen, and then realize why the grand "Wedding March" has sent so many other happy brides from the altar.

What of History? Can music serve here? Egyptian and Assyrian hieroglyphics show us that music was then a part of life. Chinese music is as old as the race. Music has preserved for all time the history of all races through their scales, rhythms and instruments.

The ancient Hebrews had music in all activities of life, some of it has been preserved. The first expressions of the Christian Era were the songs in the catacombs of Rome. The first work of the early church was in music, and some of Ambrose and more of Pope Gregory are available. The Crusaders marched singing to Jerusalem and the Troubadours recorded their epoch in song. Charlemagne founded the Conservatory of Paris and left at least one hymn which Jeanne D'Arc immortalized. The Netherland School prepared the way and opera was a product of the Renaissance. The subjects of most early operas were historical and are today the best replicas of their time, as William Tell; Tannhauser, the Meistersingers, etc.

In the field of Physical Education Music is indispensable. Games, mimetic play, calisthenics are vitalized by it, while Folk Dancing is impossible without it. In the beginning all songs were danced and all dances were sung. The Folk Dance and the Folk Song were one.

In penmanship the rhythmic accompaniment of Music at once relaxes muscular tension and induces regularity, flexibility, steadiness and speed. The same is true of touch typewriting. The stimulus to the fingers is exactly the same as to the feet in the dance.

What of Geography? Can Music serve here? The people of earth are largely creatures of environment, climate, race and tradition. The life of every people is reflected in their music. The whole history of Russia is in her lullabies, her Cossack songs, her Church Choruses, her songs of the Volga, the steppes, the Siberian Snows.

Sunny Italy is mirrored in her languorous songs of love and beauty. The sturdy Scotch are aggressively and persistently felt in the militant "Scots Wha Hae" and as tender as strong in the beautiful love songs of Bobbie Burns. The pathos, the humor of the whole Scotch race is revealed in them.

Does not three bars of "St. Patrick's Day" or the "Irish Washerwomen" bring to memory the whole Irish nationality, and who but a fiery and dashing senorita could do a Bolero or jangle a tambourine? Where but on a tropical island, isolated, dreamy and lazy, could one hear the sliding, slurring, sleepy Ukelele?

(To be concluded.)

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## MUSIC IN THE GRADES

(EDITOR'S NOTE: The report of the round table conference at Evansville devoted to problems of music in the grades was received too late for printing in the volume of Proceedings. It is of such value that it is given below.—P. W. D.)

The Grade Section was held Thursday afternoon, April 11th, with Miss Caroline B. Bourgard, of Louisville, Ky., presiding. The following topics were discussed:

1. How to Increase the Efficiency of the Grade Teacher—Miss Woody, Anderson, Ind.
2. Community Songs and Singing—Miss Cora Conaway, York, Neb.
3. The Wider Use of the Talking Machine—Miss Helen Boswell, Louisville, Ky.
4. Instrumental Music in the Grades—Mr. John G. Koch, Norwood, Ohio.
5. Tests and Measurements—Miss Stella Root, St. Cloud Normal, Minnesota.
6. My Ideal of a Successful Music Supervisor—Miss Catherine Zisgen, Trenton, N. J.

Up to the time of going to press the manuscripts of only numbers 1, 2 and 4 have been received.

HELEN MCBRIDE, *Secretary*.  
Louisville, Ky.

### 1. HOW TO MAKE THE GRADE TEACHER MORE EFFICIENT

BLANCHE WOODY, Anderson, Ind.

The success of any one in any line of work is controlled almost absolutely by his attitude toward it. To be pleasantly and amiably disposed toward what we have to do is half the battle. To contemplate each day and its incumbent duties with a dread, a fear, or a doubt, is to force ourselves to twice as much as is required. Not only must the work be done but this mental unrest must also be overcome. That person who can so completely lose himself that he forgets himself, really finds himself. In such an individual there is no question of genuine interest and hence of a wholesome stimulating attitude toward his work.

I believe that the dawning of each September and the opening of the school year finds the teaching force of even a large school system pleasantly disposed toward the year's work. Many are fresh from summer training in Universities, Colleges and Normal schools and are enthusiastic with new ideas and purposes; are strengthened and broadened by the contact with new environment and new personalities, with new interpretations and applications of old ideas.

Then there is such a thrill in beginning, just beginning again, new and fresh, leaving all the old mistakes behind to press forward toward a new goal. Enthusiastic *beginnings* are indeed most common, most normal. And in the beginning of the new endeavor how little any one contemplates failure; such contemplations are eliminated by the thoughts of successful achievement.

The Supervisor of any group of people in any department of work will do well then to take advantage of this spirit of sanguine hopefulness and enthusiasm which characterizes himself and his corps of workers in the *beginning*. I mean that he shall by definite, positive statements of his ideals and ultimate aims, by the force of his own sincere belief in the vital value of the subject be an incentive to further promulgate this attitude. Everyone is in a state of anticipation. The members of each department are looking toward the one appointed as their head for guidance, for definite statement of plan and purpose.

# Mr. Supervisor

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The history of our nation isn't all *fact*, much of it is *feeling*, that nameless thrill we know when the Colors pass by. Psychologists teach us that *singing* a patriotic song makes us *feel* patriotic because it releases emotions otherwise untouched. Let an hour with "One Hundred and One Best Songs" do the work of a week's lectures. (Patriotic, Sacred, Folk Songs, Songs of Sentiment and Home, all are here, and at a price that spells

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To disappoint this feeling of expectancy would be the most flagrant error. Over feeding at this point is better than under-feeding.

The Supervisor of Music finds himself before a body of teachers who have all the characteristics of individuals at the beginning of a new enterprise. They are enthusiastic, hopeful, prepared to make, and desirous of making, a success. Their attitude is all that can be desired. It lies then with the Supervisor to preserve that attitude, to develop it into something so vital that it will characterize the work in music from September until June. By what means is this to be done?

The first requisite is that of preparation; preparation on the part of the Supervisor himself. The individual who approaches his work without the backing of sufficient preparation is wonderfully handicapped. The day is fast passing when the person who is merely a musician will be considered able to cope with the public school music situation. The requirements for grade teachers have advanced in almost every state in the union. But the requirements for the preparation of "special" teachers, so-called, have not advanced proportionately. Many a Supervisor, then, is bound to suffer embarrassment from his lack of pedagogical training and knowledge of methods used in presenting other subjects.

The sense of his own limitations will manifest itself in his indefiniteness, in his inability to give definite answers when different problems are brought to him from time to time for solution, in his inability to enter into lively sympathy with the grade teacher in the multitudinous requirements made of her; in his failure oftentimes to convince the Superintendent of Schools of the value of music and to gain the proper place for it in the curriculum. It is then with difficulty that he keeps his attitude toward his work and his workers, amiable and inspiring. I would plead for a broader, more comprehensive scholastic training for directors of public school music: a training which embraces a study of pedagogy, literature, some science and art, and gives a vision beyond the pales and confines of the subject in which he has specialized. Superior knowledge on the part of *any* leader begets in his followers a confidence and respect which cannot be attained in any other way.

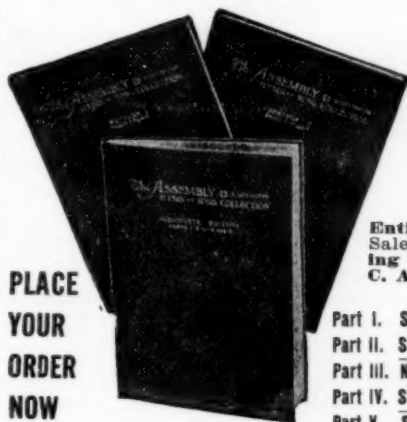
The second requisite for preserving this receptive and co-operative attitude on the part of the teachers is that of definiteness of *purpose* of the music course. The ultimate aim must be kept in sight constantly as the goal toward which the prescribed work of each grade is a stepping stone.

If the object is that children at the conclusion of the course in public school music shall be able to read at sight and sing in good voice and with fair interpretation good compositions, that object should be clearly set forth and elucidated so that every one in the group will appreciate its force. How well such a purpose correlates with that of the course in reading, for instance, where the object is to read at sight and with good inflection and interpretation standard literary compositions. The same pedagogy which brings results in the teaching of reading will bring results also in the teaching of music.

Teachers like every one else have the impression so often that music as a "special" subject (Heaven speed the day when it will be an indispensable subject, a regular curriculum requirement every where) is only to be handled by the talented few. But I have been agreeably surprised at the teacher's giving up this idea when the work for her grade with its tonal and rhythmic problems is clearly prescribed and analyzed and the method of presenting each definitely planned—she sees the reasonableness of it; she sees that it pedagogically correlates with the teaching of other subjects which she knows she can teach and she learns in a definite way herself sometimes, what had been to her before mystical and unreal.

The third requisite for preserving the proper attitude toward the subject is that there be definiteness of plan, first in regard to subject matter and methods, second in regard to meetings with the teachers. The first is a matter

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between the supervisor and the teachers; the second between the supervisor and the superintendent or district supervisor. This, I believe is the most important of all the means by which the grade teacher is to become more efficient. No teacher in a class room can expect good results in the preparation of lessons and the advancement of the pupils in the subject unless the assignment is definite. So no supervisor can expect to find the work in music advancing unless at the beginning of the month or at the regular grade meeting, whenever it may be, he definitely prescribes material and methods for the work of that month. Recent publications of texts for public school music have recognized this necessity, and have graded the work, month by month, year by year from the first to the eighth year in such a logical way that the work for the supervisor is much simplified. However, I believe that a typewritten plan made by the supervisor for each grade and put in the hands of each teacher has a personal touch and establishes a greater co-operation. This too is almost a necessity in meeting the conditions of the school system which you are serving. This plan, of course, correlates with the texts which are already in the hands of the teacher.

First a synopsis of the work for the year stating the tonal and rhythmic problems which are new to that grade gives a general survey of the entire field. Month by month the special exercises for the study of the new tones, intervals and rhythmic problems are prescribed at the grade meeting and instructions given for presenting them with such accuracy that the grade teacher unversed though she may consider herself to be, will be able to present the new problem clearly. The songs for the month may be read and sung with attention to their thought and interpretation.

I believe that a progressive teacher, no, I will change that, I believe that any teacher set and staid though she be, welcomes a new idea, a new method, new material when it is presented to her enthusiastically in a tangible, practical, simple, not-too-technical way. It is an innovation, a diversion and she takes hold of it as such with renewed energy and becomes unconsciously and in spite of herself progressive.

Now the question of arranging a time of meeting with the teachers of each grade may not be an easy matter in some places. We in Indiana have been favored in this regard by the recent action of the state legislature which provides for a city institute on Saturday in each month for which teachers are paid—superintendents very wisely in many places have given half of the day to the supervisors of the different departments to meet the teachers in the grade groups according to a schedule. In the time allotted to each supervisor the plans for the month can be well covered. The unity and harmony which results from these meetings cannot be over-estimated and *economic* value to the community of the institute more than compensates for the expense to which the board of education is put in maintaining it. I realize that this simplifies greatly the question of time of teacher's meetings. I believe that there is scarcely a superintendent to be found who will not co-operate with the supervisor in arranging for such meetings. Furthermore teachers request meetings when they realize the earnestness and sincerity of the supervisor in obtaining definite results in music. The concessions which are gained from the superintendent are proportionate to our own powers to convince him, our energy, sincerity, and tenacity.

There are other means by which the grade teacher may be rendered more efficient, but it seems to me that they are subordinate to some one of the methods already mentioned. The supervisor who is keeping the attitude of his teachers wholesome and inspiring, by virtue of his own ample preparation, and second by his definiteness of purpose and third by his definiteness of plan is the person who will make his own class room demonstrations definite and pedagogically sound; who will render assistance individually in personal conferences; who will be tactful, not politic, and just in his criticisms who will keep his own time schedule conscientiously, and who will be clever in arranging for public competitions and exhibitions which are a great incentive to pupils, teachers and patrons.



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There so many attractive ramifications in the musical field, that the supervisor often finds it difficult to confine himself to definite limitations. The community through its church choirs, need of private teachers, and community choruses makes demands upon him which are pleasureable and remunerative. But his first and foremost duty is to the teachers and through them to the pupils of the first six grades; without this there can be no Junior High School music of any worth, and no intelligent work in Senior High School.

There is nothing which a Supervisor of Music can do in the way of public entertainments, with their garnishings of costumes, paint and foot lights, with their fairies skipping and amateur ballets tripping, or their befeathered Indians, and saintly Puritans, or bombastic Kings and abused Princesses, with all of which, we are only too familiar—there is nothing which can make atonement for the neglect of the work in the first six grades when the children are in that rare plastic stage when they can learn anything, if they are only taught it in a sound, pedagogical manner.

## 2. COMMUNITY SONGS AND SINGING

CORA CONWAY, York, Nebraska.

What can be done by the grades for Community Music? That question cannot be answered or even guessed. We are all dreamers, more or less. Jeanne d'Are was not the only person who has seen visions and heard voices calling her to lead her people to victory. But she was absolutely fearless. Some of you are being urged by your visions and voices from within, to rise up and do a big thing, but fear of public criticism, or the failure of your undertaking, is keeping your light hid under a bushel. Let us take her as an example—go ahead, not arrogantly, but with a genuine faith in the good to be accomplished and who can tell where our efforts may lead. To my mind, a performance of any kind by the children of the grades means an unusual interest taken by practically all people. It has its own peculiar attraction, no matter if the work presented is not quite so artistic as that given by pupils of the Junior High School or Senior High School. All I can bring to you is just what we are doing and some of the things we are hoping to accomplish, which will doubtless sound very small to many. But if it gives one little spark of inspiration to anyone, I shall indeed be gratified.

For five years previous to this one, at the Christmas season, we have had had an assembling of all the grade children in our largest church for the purpose of singing together the Christmas hymns and carols. In this way the parents have become familiar with these songs, and now at the Christmas time it is very noticeable how well the Church congregations are singing, not mumbling, but really singing the beautiful story of the Christ Child, taught them, as many have told me, by their own children.

This year the Commercial Club thought it worth while to request the children to sing in the down town districts, each night for one week before Christmas. You may think the Club had a mere mercenary object. Perhaps so—but the result was far different. We sang by Ward schools—each evening a different school furnishing the concert. You would have been amazed as I was, at the number of people who followed the children from place to place as they sang, and how many joined with them in their singing. The tired shoppers seemed glad of the opportunity to turn their minds to more peaceful things, and many clerks and employers were seen in the crowd of listeners, forgetting their weariness in the uplift of song, and the real meaning of Christmas. It had its effect on the children as well, they felt they were doing something worth while, giving of themselves for the happiness of others. It also gave them a chance to hear other wards sing, and in every case had a splendid effect on their future work. Those who were doing very well, took a just pride in the fact, while in one or two cases the hearing of better work, proved a remarkable stimulus to both children and grade teachers. Yes, it was hard for the Supervisor, and if

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you are not willing to put your pride in your pocket, for the good of the cause, don't try it. Any innovation has its trying side, and I will admit the first night, I went to my task with a deal of misgiving, but the eager faces of the children soon drove that away, and the general attitude of the listeners made me feel it was really worth while. When the same people will assemble evening after evening to listen to children sing, they must be receiving some message. Try it next year, and see for yourselves. Doubtless you are having your Community sings, but if there are any who have not tried using a chorus of children as the inspiration of the occasion, get busy. You are missing the time of your lives.

The First of March the Public Schools had a patriotic song service, using five hundred children as the choir. At the request of many of our townsmen, similar services will be held in April and May. It must be admitted, as yet, the children do a greater part of the singing, but when a little child leads, it doesn't take grown up long to follow.

We are planning a coming together of all the grade children from the different towns of the County, the middle of May. They are all learning the same songs, the same way, as I have the personal supervision and we are hoping for a splendid time. Illness in my home has made it impossible to carry out this program throughout the rural districts of the county, as had been planned.

We are trying to bring music into the rural districts of Nebraska, in fact, that is a large part of the work as outlined for the Music Department of the Federation of Woman's Clubs of the State. They are helping boost, and if the Supervisors will not only boost but shove, if necessary, we can have a real "Musical Revival." Perhaps in many states music has not been neglected in its rural schools, but in Nebraska I fear there are many schools where the children never sing—and we hope to report next year that nothing of that kind exists. May it be the general report from all over the United States?

If music means what we claim for it, not a mere form of entertainment but a living, vital part of our development, may we not win a splendid victory for the betterment of humanity if by our earnest and sincere efforts, we help bring into the lives of all people the real uplift of song? Then we may truly say, the world is "in tune with the Infinite."

## THE ST. LOUIS MEETING OF THE M. T. N. A.

Reports from widely-scattered members of the Music Teachers National Association indicate that an unexpectedly large attendance will be one of the features of the annual meeting at St. Louis December 30-31, January 1 next. The plans of the standing committees interest so many persons and are including so many features of value to every teacher, that they are attracting general attention. The work of the Affiliation Committee, of which J. Lawrence Erb of the University of Illinois is chairman, is bringing State and National Associations in much closer touch and bringing about a very desirable condition. Max Swarthout of Decatur, Illinois, is a new member of the Standardization Committee, of which Charles H. Farnsworth of Teachers' College, New York, is chairman. Dean Carl E. Seashore of the State University of Iowa will present a paper at the St. Louis meeting on "An Analysis of the Traits of the Musical Mind," and will provide opportunity for certain tests and demonstrations during the convention. Messrs. Leon R. Maxwell of New Orleans and Lynn B. Dana of Warren, Ohio, will discuss the problems of music-teachers during present abnormal conditions. Throughout the meeting stress will be laid upon the subject of the musician's duties and place in the community. At the piano conference to be conducted by E. R. Kroeger of St. Louis, Miss Alice Pettingill of St. Louis will talk on Wager Swayne's ensemble class in Paris, and E. A. Schubert of St. Charles, Missouri, will have a paper on "The Piano Hand." New items are being added to the convention program almost daily, and the entire list will soon be ready for publication.



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(EDITOR'S NOTE.—During last year's issues we advocated your trying to get your local papers to publish from time to time interesting notices and articles about music. Here are a number of such articles which are used by Canadian papers thru the assistance of their Bureau for the Advancement of Music. You are welcome to the use of them.—P. W. D.)

### WHY NOT MORE FAMILY ORCHESTRAS?

The "father and son" movement which aims at a better understanding between the fathers and the sons in every family is indeed a commendable one. The idea is well worth carrying a step further with the idea of stimulating the family spirit or cementing the family relations. A great help in this would be found in the family orchestra, where possible, or the family quartette or trio.

There comes to mind a family orchestra of eight—the father, daughter and six sons who play the piano, flute, cornet, three violins, 'cello and double bass. This is of course an exceptionally happy combination but many smaller orchestras are possible. Out in Saskatchewan a few families settle some distance from town and church and school. But for them a mere existence was changed into real living through having a family orchestra. One of the men played the violin; his wife the organ; his brother-in-law who used to sing in an Ontario choir, played the 'cello. A neighbor moved in who could handle the second violin and with these the orchestra began.

Later on the organ was replaced by a piano and the family orchestra became the key of the little community's social life. The same principle applies to families in towns and cities.

For trios the violin, 'cello and piano are perhaps the most popular, though the banjo, saxophone and piano are much in evidence these days. The violin, flute and harp give a very fine coloring to much good music. If any of these are not possible have a duet combination, say violin and piano, piano and some other instrument or piano duets. There is a great variety of combinations to choose from but of course the choice must depend upon the individual talents, ambitions and personnel of each family.

### FEELING OF THE PEOPLE SHOWN BY ELECTING MAYORS WHO SUPPORT MUNICIPAL MUSIC

#### *Rotary Club Takes a Hand in Securing City Organ.*

Just as Canada's experiences in the first three years of war conditions proved invaluable to the United States, so the insistent demands of the American people for municipal music, even to the length of becoming an influence in the voting at civic elections, should not go unheeded in this country. It is to the credit of the mayor of any city that he supports municipal music. It is also to his advantage when election day rolls around. The Mayor of Baltimore in a public address admitted that when he was first elected, he got in by a narrow majority but he went in for a second term by a large majority, a considerable portion of which he traces to the stand he took in favoring municipally supported music.

Friends of music in New York attribute the defeat of that city's former mayor in part to his action in cutting the city's appropriation for music from \$70,000—surely a small amount for so important a cause in a city so large as that—to something like \$17,000.

The people of Denver have also had their experience. For ten years they have been the possessors of a huge civic auditorium and concert hall. They had a mayor to whom the city owed so many of its public improvements and community privileges, and who dreamed of having installed in the auditorium a great organ which should be devoted to the education and enjoyment of the masses of the people. Five years ago he was successful in having appropriated from the city's funds an amount for the purchase of an organ and the contract for its construction was awarded. Almost immediately afterward the city administration changed; then followed one of those spasmodic waves of alleged economy that sweeps over every city at certain periods. The new executive head lacked the vision of his predecessor and looked upon the paying of so much money for a city organ as out of place. The contract was therefore cancelled and the money spent in other ways.

Again elected later on, under a charter which left him free from political influences the first mentioned mayor again turned his attention to the municipal organ. Several public-spirited citizens donated sums toward the organ fund and the Denver Rotary Club assumed the responsibility for raising the balance of the money necessary. Now Denver has this fine organ in operation under the supervision of a city organist who is thoroughly in sympathy with the city's idea of music for the masses.

## Supervisors of School Music

### Hear what psychologists say of the power of suitable music

You may sing a dozen emotions into an individual while you are vainly trying to argue one into him. Emotions are propagated chiefly by contagion, and music is one of the best-known agents for such propagation. Music is the deepest, oldest, and most universal language of the heart. The heart is a musical instrument whose many strings are the emotions of life. Music of the proper kind at the proper time is the most powerful known agent for the development and refinement of the emotions.... How imperative that we substitute for the *formal* rehearsal of music the *soul* and *life-giving* elements of music! Instead of music teachers standing around listening to see how well the children strike the high or low notes, they had better be looking for what fires have been kindled within the soul.

*Dr. D. E. Phillips, "Elementary Psychology"*

The prime end of musical education in the grades is to train the sentiments; to make children feel nature, country, home, duty, and all the rest; to guarantee sanity of heart, out of which are the issues of life. To this, technic and everything else should be subordinated.... Much school music is now chosen merely with reference to some scheme of pedagogic, systematic progression. Much method here is a sin against the Holy Ghost of music itself. Every tune introduced should have a moral and æsthetic justification.

*Dr. G. Stanley Hall, "The Educational Value of Music"*

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